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work of the treatise is a lecture which he has been induced to extend by extracting freely from the best writers on ceramics. It is thus confessedly a compilation, but we regret that proper references to the authorities whose work has been so freely used are rarely given. For example, in the notices of the early-established porcelain works of England, whole sentences occur taken verbatim from the excellent annotated catalogue, by Reeks and Rudler, of the collection in the Jermyn Street Museum of Economic Geology, London, without so much as a mention of the catalogue or its authors. This is the more surprising as, since the time of the first edition of the catalogue by the late Sir Henry de la Beche, it has been a valuable mine of information regarding British potteries, and is deserving of special mention in a handbook of pottery. The literature of the art is, however, generally ignored.

The author treats of the manufacture of pottery and porcelain as two distinct arts, as indicated by the title of the book and by the subdivision of the text. It is true that the alliterative phrase "pottery and porcelain" is convenient, and serves to convey the idea of two classes of pottery, the one common and earthy, and the other porcellaneous, but these products pass by insensible gradations from the earthy to the vitreous, and are all products of *one* art. Pots for ordinary use may be made of porcelain, and, if the materials are abundant, may be quite as cheap as a more earthy and opaque mixture. A want of chemical knowledge is also shown in many places. On page 132 *pâte tendre* is described as a "purely chemical composition, a vitreous paste," a description which is equally applicable to *pâte dure*, or to any porcelain, all being vitreous pastes, and all—as well as faïence, glazes, and enamels—being chemical compounds.


Too little space is given to notices of the wonderfully beautiful pottery of the present time, British and Continental. Some of the more important advances made in the manufacture of decorative pottery are barely mentioned. The beautiful and varied artistic stone-ware of the Doultons is dismissed in a single sentence. The unrivalled work of Solon in *pâte-sur-pâte* fares scarcely better, and is mentioned as a "new style of decoration," whereas it is an ancient Chinese method of ornamentation which has long been in use at Sèvres, and by Solon before the Franco-German war.

The want of exactness and thorough work is the great blemish of this little book, even regarding it as merely an entertaining glance at the history of the most ancient, diversified, and æsthetic of the arts.

W. P. BLAKE.

NOTES AND ANNOUNCEMENTS.

AMERICAN.

 R. T. H. BARTLETT, who begins a short sketch of the life and works of Dr. William Rimmer in this number of the REVIEW, proposes to write a more detailed essay on the same subject, which is to be published by Messrs. James R. Osgood & Co., of Boston. The volume will be illustrated by about twenty heliotype plates from the works of the deceased, and there will also be some reproductions of works by Millet, Barye, Blake, and Hunt, added for purposes of comparison. Mr. Bartlett requests all those who have information of any

kind whatsoever concerning Dr. Rimmer to communicate with him at his studio, 394 Federal Street, Boston.

MESSRS. D. LOTHROP & CO., of Boston, announce a second series of Mr. S. G. W. Benjamin's *Our American Artists*.

MR. GEORGE A. BATES, of the Naturalists' Bureau, Salem, Mass., announces as in preparation, *Archæological Remains and Ancient Pottery of Southern Missouri*, by Prof. W. B. Potter and Dr. Edward Evers. This treatise, which will be illustrated by twenty-nine plates, is the first of a series to be published under the auspices of the Archæological Section of the St. Louis Academy of Science.

MISS M. LOUISE MCLAUGHLIN's book on *Pottery Decoration, a Practical Manual of Under-Glaze Painting*, has just been issued by Messrs. Robert Clarke & Co., of Cincinnati. This work, like the manual on China Painting by the same author, is a record of practical experience and of actual experiment in the ceramic art.

FOREIGN.

J. M. LIOTARD, the well-known Genevese painter of the last century, the author of the *Chocolate Girl* in the gallery at Dresden, is to be honored by an artistic and biographical monument in the shape of a volume containing his biography, his treatise entitled *How to appreciate Works of Painting*, a selection of his letters, and a descriptive catalogue of his works. The volume is to be illustrated by reproductions of some of his best works, and will be published under the auspices of the Class of Fine Arts of the Société des Arts de Genève. It is the desire of the committee charged with the execution of the project to make the catalogue as complete as possible, and all persons who own, or have any knowledge of the whereabouts of any paintings, designs, letters, and other writings by Liotard, or engravings after him, are requested to correspond with M. Ed. Humbert, Président de la Classe des Beaux-Arts, Square des Contamines, à Genève.

THE ROYAL ACADEMY has decided to grant the sum of £100 towards Dr. Richter's proposed publication of the literary works of Lionardo da Vinci.

THE ATHENÆUM has the following:—"We understand that Mr. M. Huish succeeds Mr. S. C. Hall and the late Mr. Dafforne in the management of the *Art Journal*, and that it is intended to elevate the tone and improve the quality of our contemporary, so that it may compete with the *Portfolio*. This is a well-merited compliment to Mr. Hamerton and Messrs. Seeley, and they will appreciate it."

MR. HAMERTON is preparing a third and enlarged edition of *Etching and Etchers*. The illustrations are to consist of heliographic reproductions of etchings which have not appeared in either of the previous editions. The impression is limited to 1030 copies, and the book will never again be issued in this form.

LA REVISTA ARQUEOLOGIA ESPAÑOLA is the title of a new Spanish monthly which has been founded by a number of Spanish archæologists. It is to be divided into four sections, the first of which will be devoted to original articles on numismatics, epigraphy, glyptics, costume, arms, architecture, and sculpture; the second, to the study of the rich collections which exist in Spain; the third, to an archæological chronicle; and the fourth, to clippings from other publications. The subscription price will be thirty-five francs per annum for all the countries comprised in the Postal Union.